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"Go deep enough there is music everywhere."—*Carlyle*.



A Musical Magazine for Everybody.

VOL. II. No. 22.

JULY, 1895.

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AND OF MUSIC-SELLERS.



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The Minim,

A MUSICAL MAGAZINE FOR EVERYBODY.

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(ENTERED AT STATIONERS' HALL.

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MR. C. LEE WILLIAMS

Mr. C. LEE WILLIAMS, Mus. Bac., Oxon.

We give with pleasure a short biography of Mr. C. Lee Williams, organist of Gloucester Cathedral, and conductor of the Triennial Festivals. Mr. Williams was born in 1853; he is the fifth son of the late Rev. David Williams, LL.D., rector of Alton Barnes and Alton Priors, Wiltshire. At the early age of seven he was elected a chorister of New College, Oxford, at which time Dr. G. B. Arnold was organist and master of the choristers. Mr. Williams remained there until 1865, and then he was articled to Dr. Arnold, who had that year succeeded Dr. S. S. Wesley as organist of Winchester Cathedral.

Subsequently Mr. Williams became deputy-organist of Winchester Cathedral, and in 1870 he was appointed organist of Upton Church, Torquay. In 1873 he accepted the post of tutor and organist at St. Columba's College near Dublin, and in 1876 he was elected organist of Llandaff Cathedral. During his residence in that quaint old city he instituted important musical societies, and the music at the Cathedral was greatly improved under his direction; in 1882 he was appointed organist of Gloucester Cathedral.

During the period he has held that important position, he, in conjunction with the present Master of Trinity (Dr. Butler), instituted the renowned free recitals, which are held every fortnight during the winter months in the nave. The success of these recitals has been remarkable, and one of the grandest sights to be witnessed in the Cathedral are the immense congregations, numbering thousands, present on these occasions. Mr. Williams generally conducts a voluntary choir, and plays organ solos at each recital.

As conductor of the musical festivals Mr. Williams

has proved himself an accomplished orchestral chief. He infuses confidence and enthusiasm to all under his command. As a composer he has been most successful. His *forte* is certainly Church music. The cantatas written for the Triennial Festivals are devotional, full of melody, rich harmony, and dramatic effects. His anthems and services are well known, and largely used in most of the cathedrals.

Mr. Williams is also a successful writer of secular part music. His part-songs and glees are the delight of choral societies—always sung *con amore*. "If Doughty Deeds," composed for the Cheltenham Festival in 1887, "Music," a choral song, to Canon Bell's words, also written for the Cheltenham Festival in 1893, and "Twilight" may be reckoned as some of his most popular compositions of this kind. Mr. Williams' last work is a cantata, "A Dedication," written and composed for the next Gloucester Festival in September.

The following is a list of Mr. Williams' compositions:—Cantatas, "Bethany" (1889), "Gethsemane" (1892), "Harvest Song" (1893), "A Dedication" (1895); twelve anthems, twenty part-songs, six Orpheus glees, a "Suite for Strings," "Gloucester Cathedral Chimes" (for piano), "Masonic Music," fifteen hymn tunes, twenty-two chants, six Church Services (in F, C, A, G, D and B flat), "A History of the Three Choir Festivals" (just published).

Mr. Williams is greatly esteemed by all his professional brethren, and he can fairly be called a popular musician, from whom much, health permitting, may be reasonably anticipated, both as a composer and musical director.

J. A. M.

NEW PIANOFORTE SYSTEMS.

(A CRITICAL REVIEW.)

Everybody who reads the daily papers knows well enough that it is quite our own fault if we are not all healthy, wealthy, and wise. There are sufficient "infallible" remedies for every complaint under the sun, to close, one would think, all the medical schools and doctors' shops in Christendom; and as for *working* to make ourselves rich, *that* is quite unnecessary now-a-days. All you need do is to join some mysterious "option" or "syndicate," or entrust a small amount to some benevolent gentleman who runs a "bucket shop" (for particulars see the advertising columns of the daily papers), and you will straightway become a millionaire without

"fagging" yourself at all as we used to do. Even if one is as destitute of brains as a black beetle—a comparison perhaps unfair to the average cockroach—there are so many accommodating "coaches" knocking about prepared to make you into a Greek scholar or a German metaphysician in so many courses of twelve lessons (with a reduction in taking a quantity), that intelligence and hard grinding is really now quite unnecessary. All you need do is to insert yourself at one end of the machine, and you will come out at the other end a perfectly finished article. But you must be careful to put the penny in the right slot; it is so



embarrassing to find that you come out differently to what you expect!

Such being the case, it is not to be wondered at that musical students are promised yearly many short cuts to perfection. Every two or three months somebody or another starts up, unknown before, with a method, equally unknown and untried, which he says will save the anxious learner many years of laborious toil. We are all probably inherently idle, even the best of us, and few are able to resist the voice of the syren royal-road-makers-extraordinary to the noble army of lazy-bones. The singing student and the "budding" pianist are his particular prey. It is, you know, so easy for a man with a glib tongue and plenty of assurance to persuade people to give his system a trial if he promises you better results without the necessity for exertion. It is a trite saying that you can make yourself believe anything you wish, but it is a very true one, and victims of "promising professors" (as they should be called, for they often *promise* more than do their students!) are certainly plentiful enough to prove that the weakness of human nature, which has in all ages enabled charlatans and impostors of all kinds to flourish, is as rife now as ever.

Underlying all pretentious humbug, however, and apart from the nostrums of quack practitioners, it is, of course true that, to the student, method and system are of the highest importance. A good teacher not only produces adequate results, but saves time to the pupil by anticipating his difficulties and telling him how to overcome them. Sometimes a student has to fight against natural or physical weaknesses, and sometimes against acquired defects. It is against these two impediments that method and system are often to be advantageously employed.

Two new systems of training the pianist have recently been placed prominently before the public under good auspices, and have attracted considerable attention. One is that advocated by Mr. R. F. Virgil, of New York; the other that invented by Mr. Macdonald Smith, who read a paper on the subject before the Musical Association some time ago. Both these systems are the result of much investigation, experiment, and study on the part of thoughtful men, and I propose to briefly examine the special nature of each, and to endeavour to assess fairly their respective merits so far as my personal knowledge and judgment could serve me.

It is self-evident that to test the practical value of any invention you must apply a practical test. No amount of mere theorising, persuasion or eloquence would have made me believe (a few years ago) that it was possible to imprison and reproduce at will a dead man's voice; but when I saw and heard the phonograph I was convinced,

even if I had not been previously. I accordingly requested Mr. Virgil to afford me an opportunity of *practically* testing his system before preparing this article, with a view of more adequately assessing the value of his invention than I had been able to do at the lecture to which he had been kind enough to invite me. He did not, however, reply to my communication, and therefore I am unable to give any personal experiences as I should have liked. Mr. Macdonald Smith, however, kindly offered to demonstrate his system on any subject I selected, and in his case, therefore, I can speak definitely as to what I know.

Mr. Virgil advocates the use of an instrument which he calls the Practice Clavier, for beginners and advanced performers alike. This is practically a toneless pianoforte, *i.e.*, it consists of a keyboard, the touch of which may be adjusted to any degree of strength, but producing no musical tones. Instead there results a sharp click, similar to that produced by striking a piece of hard wood with a pencil, and it is so arranged that this "click" can be produced not only when the key is struck, but also when it is released. In other words, the attack and release of the key are equally clearly defined, so that when endeavouring to acquire a *legato* touch the student need never commit the error of allowing the fingers to overlap, as is common enough with persons who have not been well taught at the commencement. But it seems to me that Mr. Virgil's invention is only useful in this respect when there is, or has been, an inefficient teacher at work, for the smart upward motion of the finger, and the importance of acquiring a strict *legato* has been taught to my knowledge as an elementary fact to all piano students for years and years. It was a special feature of German teachers when I was a student, and English teachers, many of whom are no whit inferior to those of the Fatherland, have recognised its importance at least equally. To a dull or careless pupil, whose ear training is imperfect, and who is in the hands of a more or less incompetent teacher, it may be useful to know that the final "click" of the key when released must come *before* the next key is depressed, but what is to prevent the commission of the opposite and equally great fault of failing to bring the *next* finger down while the first is going up excepting the watchfulness of the teacher? And if the watchfulness of the teacher is to be the remedy in one case, why not in the other?

I repeat, then, that as it seems to me, Mr. Virgil's instrument does nothing that really competent and accomplished teachers can't do as well or better at the piano itself, if only it were possible to adjust its touch to varying degrees of power.

Mr. Virgil claims that beginners' efforts should

be confined to the "Practice Clavier" for the first six or eight weeks of learning; and advises that even subsequently a large proportion of the time available for practice should be devoted to its use. Does Mr. Virgil fully realise that the æsthetics of art are more important than its physics? With an appreciation of the beauty of sounds, and an accurate ear for detail, the mechanical powers are only limited by nature itself, which does not require much prompting to find out how to do its best. Who told Grace how to make his centuries, or Dr. Carver his wonderful shots? How can practice on a dumb piano train the ear to hear wrong notes, bad style, and phrasing, which *pace* Mr. Virgil, is much more difficult to impart to a child than mere *technique*? But then, perhaps, New York children are not as other children. I fully concur with Dr. Hans von Bulow, however, that the inventor of a dumb piano is a "benefactor of humanity," "as it would disinfect the atmosphere of unnecessary piano-thumping plague."

Mr. Macdonald Smith's system is very different to that of Mr. Virgil. He requires no apparatus, keyboard, or instrument of any kind to produce his results, and he claims that by his method many hours, days, and even years of hard practice are saved. Briefly stated, Mr. Macdonald Smith's system may be said to have its basis on the physiological facts that wear and tear of muscle is the more rapidly restored and repaired the more completely it is supplied with healthy blood, and that nature always adds in repair to what is lost in exercise rather more than has been taken away. By study of anatomical details, and application of certain principles to the action of the muscles, he claims to be able, by affecting the fullest possible contraction of muscles, to ensure their rapid development, only a few minutes daily practice being required to do all that is necessary. It is,

therefore, not a substitute for keyboard practice, but a supplement to it.

Personally, I have always entertained the idea that with persons of good physique in good health the principal impediments to the highest excellence as a player were mental more than physical. Most of my own difficulties and defects, whatever they be, I find, on analysis, are more owing to faulty conception by the brain rather than faulty execution by the muscles of its behests. As Professor Prout says, in his invaluable "Applied Forms": "On the latter (the pianoforte) the player has only to *know* what is the next note to strike, and he has mostly no difficulty in striking it." Mr. Macdonald Smith, however, says that many difficulties supposed to be mental are really physical—even such difficulties as are involved in playing three notes against four in separate hands, etc.—and that they can readily be overcome by his system. Experience only can, however, decide this; and on the point at present I have no evidence to offer.

I have watched Mr. Macdonald Smith's application of his principles to a pupil of my own with great interest. The subject was a youth of inferior muscular and physical development, but possessed of musical intelligence. His muscles were flaccid and unelastic, and he had consequently little power and brilliancy, while sustained efforts were well-nigh impossible. He has now worked on Mr. Macdonald Smith's system for about three months. I can truly say that his grip and general command of the instrument has greatly improved, notwithstanding his natural defects, which, however, made him a specially suitable subject for experiment.

I have addressed queries on certain points to other inventors of "new systems." Should they reply satisfactorily I will record further impressions later.

J. WARRINER, Mus. Doc.



MIRRORS AND SUPERSTITION.—In the regions of folk-lore the mirror holds a fairly prominent place. To break one is considered an unlucky affair, a notion which is one of the most prevalent and persistent of modern superstitions. In many parts of England, seven years of trouble is considered the penalty for such an accident; but the still more serious Scottish people regard it as a sign that a member of the family will soon die. In the South of England it is looked upon as a bad omen for a bride on her wedding morning to take a last peep at the glass before starting for church, and the struggle between superstition and vanity is no doubt very keen. The Swedish girls are afraid to look in the glass after dark, or by artificial light,

lest they should forfeit the good opinion of the other sex. Most people still appear to regard it as a bad omen to see the new moon for the first time through a window pane or reflected in a mirror. In some districts the practice of covering the looking-glass, or removing it, in the presence of death still exists. The reason for this is not obvious, though Mr. Baring-Gould says there is a popular notion that if a person looks into a mirror in the chamber of death he will see the corpse looking over his shoulder. Such superstition seems to suggest a near approach to the primitive modes of thought of the men who found mirrors in stones and glasses in the running brook. — *Chambers's Journal*.

ELEMENTS OF WAGNERISM.

In this day of increased interest in art, it may be of some interest to many to know in briefest outline what the chief features of Wagner's new "art works" are, and in what particulars his theories differed from those which had been held as gospel. I use the past tense, because so complete has been the revolution in the art world that nowadays many, if not all, of Wagner's theories are accepted as facts.

At an early age Wagner (born 1813, died 1883), being thoroughly versed in the music of Beethoven, Mozart and Weber, was led to see that the form of musical piece known as "opera" had become prostituted and grotesque. Whereas the form of symphony had been made by each succeeding master more perfect both in its aims and construction; opera, on the other hand, springing from a false idea (because the old masters had but dramatised cantatas, and had had no idea beyond playing their pieces with more or less full incidental music), had become nothing but a string of individual numbers, such as arias, duets, and choruses, all strung together upon the pegs of oftentimes inane libretti. Nothing, in short, beyond writing a set of numbers for the purpose of showing to the best advantage the finest notes of some popular favourite constituted an opera. The story was of little or no importance, and the art of acting was never taken into account at all.

In Germany opera was even in a worse state, for the simple reason that it had reached that land as a finished article from Italy, and was perpetuated by Italian writers, who had now to alter their works for others than the original performers, thus taking away the only excuse they had for writing such conglomerate mixtures! Weber in his "Freischütz" struck out upon a road of reform, but like many another he attempted to correct *existing* forms. This Wagner saw to be an impossibility. So after a deep and profound investigation into the "pros and cons" of the whole question, which will be readily seen struck at the very fundamental principles of art, Wagner, in whose person was combined the rarest powers of vast erudition and creative genius, determined that the only correction possible was to create an entirely new art work; this art work to include within its catholic embrace music, poetry, painting, acting, and singing, all equally balanced, no undue prominence being given to one part beyond another. Beethoven having felt absolute music to be inadequate to interpret by itself the inner consciousness of the mind introduced a vocal movement to his 9th Symphony, thus laying the foundation for Wagner's art work. The orchestra had up till now been used for nothing beyond "rhythmic and harmonic accompani-

ment;" its individuality being completely lost sight of, and its limits as a medium of expression never fathomed.

Wagner now set about composing a specimen art work which should practically illustrate his teaching. Having published his art theories, musical Europe was thrown into a perfect panic of alarm at the doctrines set forth with no uncertain sounds. Some thought him a lunatic and others a knave. Few, if any, would rally round his banner upon which was written, "Change is the eternal law of progress," preferring to sink down into oblivious forgetfulness, though enjoying a peaceful life, in place of being blackguarded and maligned, but in the end, winning a unique position in history. Schumann, Spohr, and Liszt did what they could to aid the new art work, but the mass of their brothers would have none of it, and even went the length of judging Wagner's statements *in re* opera by his works written before he commenced his investigations! At length Wagner gave to the world his music-drama of "Tristan und Isolde." Written when in the throes of his dislike to existing operatic form, it contains some of his finest music. The orchestra is here raised from being a mere accompaniment to play a vital and all important part in the action of the piece, mingling with and joining in the very essence of the drama. The instruments employed were more numerous than are usually found in scores of dramatic works, and were divided into groups, and again sub-divided, for the purpose of obtaining innumerable varieties of expression. So difficult was the score that Wagner was obliged to simplify many passages before the players could study their parts. The vocal passages were written frequently independent of, but often mingling with, the orchestra, and "occasionally were simply an intensified version of the actual sound of the German language." No repetitions, runs, cadenzas, or bravura passages were allowed, and the action proceeded without any interruption from dancers or chorus. The music does not here appeal to us through the sweetness of harmony and tune, but is the great interpreter between the finite and the infinite, the medium of knowing in shadowy outline something of the Beyond. Such a work when judged by the existing form of opera—which some insisted upon doing—of course, did not conform thereto; but, as I have pointed out, Wagner had not only written the work, but also created the new form! This and his great masterpieces, "The Ring of the Nibelungen," were not written primarily for the public, being written to convince those who disagreed with him as to the correctness of his views.

We must ever remember when listening to

Wagner's music that it appeals much more to the brain than to the heart. Even in touching passages, which could so easily be made mere sentimental scenes, such as duets between lovers, much more stress is laid upon the psychological and analytical side than the purely emotional, the vast erudition and deep philosophical bent of Wagner's mind lending itself more readily to the renderings of such scenes. Wagner does not write for beginners nor for those who come to sneer. He gives us credit for a certain amount of musical knowledge, and so to receive easily the impressions he is ever ready to give, it is necessary for us to prepare our minds by reading and study. He has nothing to say to the dabbler in art; one must be in earnest. For years the war raged around the new "Art work." The older men clung to their ideas most pertinaciously, but slowly and surely the stream was turning its course, and through the good offices of the Wagner Clubs and King Ludwig of Bavaria, Wagner was enabled in 1876 to produce his great music-drama of "The Ring of the Nibelungen" in a specially-constructed festival-theatre—planned by himself, where the orchestra is hidden from sight—in Bayreuth. This festival may be said to have marked the summit of success of his life work. The battle had been long and sharp, but was now virtually over; his position as a reformer generally acknowledged; and his art theories admitted to be correct. No reformer ever yet trod a path of roses, and certainly this musical iconoclast had suffered terribly. Falsehoods, misrepresentations, scandals, and what not had been all hurled against him. Everything that could be done, was done, to force him from his position; but so high and pure was his conception of art—so fixedly did he believe in the importance of his mission—that nothing would alter his fearless line of action in proving that the means of expression (*i.e.*, the music) had been made the aim, and the aim (*i.e.*, the drama) sadly neglected.

Wagner did not invent anything new in music (unless it be his use of the "Leit motif"). His unique position was that in his works the two great streams of Bach, Gluck, Mozart and Beethoven, and Shakespeare, Schiller and Goethe, met and found a perfect consummation. No better man could have been able to effect such a union, for Richard Wagner—who I may unhesitatingly say

was one of the greatest geniuses of this century—a composer, poet, philosopher, critic, and dramatist of the highest order—through years of study and painstaking fused into one perfect whole the many necessary exquisite component parts, which only a master mind could have been able to select and fit together.

As a contrapuntist Wagner is second only to Bach, and as a poet-composer he is a worthy successor to the great master who penned the "Eroica" and "Pastoral Symphonies." As a tone-painter what composer has there ever been who could musically paint to such perfection the many beauties of nature? His works teem with exquisite examples of this marvellous power. Compare the overtures to "Tannhäuser" and the prelude to "Lohengrin," the Ride of the "Walküres," with the funeral march in "Götterdämmerung," or the prelude to "Parsifal" with "Klingsor's Magic Garden"—all great musical canvases painted by no faltering hand. His system of harmony was moreover strikingly new and original, being based upon a free use of chromatics, both harmonic and enharmonic; and yet amid the hundreds of extraordinary changes of time, key, and rhythm in his works there are none which cannot be satisfactorily explained or called crude.

Much more could be written about Wagnerism (which will have been seen to be the reconstruction of opera from Beethoven's standpoint) but perhaps enough has been said to show on what lines the new "Art-work of the Future" was formed, and has since gained such extraordinary success.

The great change in the musical world's opinion of Wagner is no passing craze, made possible only by the dictates of a few unseen directors of the musical world, nor is it a mere fashionable hobby or passing excitement destined to be soon forgotten in the advancing waves of newer art-work. No! The interest in and comprehension of Wagner's music are but the natural result of an ever-deepening and serious view of art. "The Art-Work of the Future" had to pass through many very fierce fires of criticism and opposition, yet it has issued forth from them all unscathed, its beauties more apparent, its far-reaching significance better understood, and its marvellous powers more universally admired.

S. F. H.

— * * * * *

CHEERFULNESS.—If you would be happy try to be cheerful, even when misfortune assails you. You will soon find that there is a pleasant aspect to nearly all circumstances—to even the ordinary trials of life. When the hour of misfortune comes,

whether it appears in the form of disease or pecuniary loss, face it manfully and make the best of it. Do not nurse your troubles to keep them warm, and avoid that useless and senseless habit of constantly referring to them in your conversation.

HOW TO CHOOSE MUSICAL INSTRUMENTS.

I.—THE PIANOFORTE.

There is so much to be said in the way of caution to intending pianoforte purchasers, that I trust a few hints on how to select a suitable instrument may not be out of place. In these days a very large amount of rubbish is put into the market, manufactured for the purpose of quick sale by irresponsible people whose only idea is to fleece the public by offering for sale at apparently low prices, pianos, which are, I say advisedly, absolutely worthless if they are to be regarded as musical instruments, and such as no respectable dealer in the kingdom would dream of stocking. But then the question arises, if so bad, how are so many disposed of? The answer to this is, that it is chiefly owing to the credulity of so many of the general public, who are deceived by the numerous lengthy advertisements which are to be found in most of the daily papers. Doubtless the system pays and pays well, or these costly advertisements would not be continued day after day and year after year. I cannot at this point do better than quote a short article which appeared some years since in the "London Trade Protection Circular," entitled "Musical Bargains":—"Public attention cannot be too frequently directed to a fraud which appears to be extensively practised in reference to pianofortes, and which is daily on the increase. Besides a simulation of the names of the most esteemed manufacturers, a certain number of 'garret' makers, with fictitious names, 'plant' pianos with a confederate, who may be a hatter, a cabinet maker, a stationer, &c., who invites people by reiterated advertisements to buy an instrument 'by one of the best makers, and having all the recent improvements.' This matchless bargain is to be sold sometimes because its owner is about to quit the country, sometimes 'in consequence of the sudden widowed condition of its possessor.' Pianofortes in endless succession are supplied from the same inexhaustible stock

by 'owners about to quit the country.' This identical fraud has for years continued to be practiced in the heart of the metropolis, as well as throughout the provinces, by the same individuals, and it still alike deceives both persons from the country and the proverbially wary Londoner. Showy but valueless instruments are also sent from London by the dozen to the provincial towns, exhibited in rooms temporarily hired for the purpose, briskly advertised in the local papers, and of course bought 'cheap' by the unwary, in the belief that they are the genuine manufacture of the parties whose names are forged or simulated on them. Many, indeed, have been the victims who have regretted that their eyes ever fell upon the attractively penned advertisements, or perhaps the more attractive-looking instruments."

Now, after the above warning, allow me to add a few words of practical advice. In the first place, never buy an instrument without feeling that the person of whom you purchase it is dependable. In every town there are trustworthy dealers, through whom any good maker's pianos can be obtained considerably under list prices. To those who can luxuriate in an expensive instrument, it is a difficult matter to choose between a Broadwood, Collard, Erard, Bechstein, Blüthner, or Steinway, but there are many who cannot afford to give more than from £30 to £40 nett cash price, and for this moderate sum a pianoforte by Rogers, Eavestaff, Challen, Brinsmead, or Bord, all recognised good makers (and known as such by the trade), can be obtained, an instrument thoroughly and essentially satisfactory in construction, in tone, and in touch. Unfortunately so many people are persuaded into buying pianos by *unknown* makers, paying quite as much for them as they would for a vastly superior instrument, which would prove a lasting pleasure alike to player and listener.

H. K. M.

—* * * * *

LIFE is made up of compensations. By the time a man is old enough to realise what a lot he does not know, he is too old to worry about it.

A BEGGAR of very good appearance and manner, told his tale with so great effect to Mozart that the musician, whose purse was empty, desired the applicant to follow him to a coffee-house. Here Mozart composed a minuet, which with a letter he gave to the distressed man, desiring him to take it

to his publisher, who at once presented him with five double ducats.

In considering faults and follies, whether of our own or of our neighbours, it is always wise to trace them back, as far as possible, to their true sources. If they are our own, we may thus discover the best method of overcoming them; if they are those of others, it will invariably increase our charity and prevent unjust blame.

JEAN DE RESZKE.



M. Jean de Reszke, the famous singer, who with his brother, M. Edouard de Reszke, has so often delighted lovers of music in this country, is a Pole by birth, although almost a Frenchman by training and tastes. He is genial and affable, and yet has a serious strain in his character, which has gained for him the respect of all who know him.

When M. de Reszke was first heard in this country, he was entrusted with baritone parts, and always sang acceptably. But by hard study he transformed his voice into a strong tenor, and it is declared that in that capacity he has now no rival on the modern operatic stage.

Moreover, M. de Reszke acts well, and has a fine presence, while his articulation is wonderfully pure and his elocution perfect.

In opera it is often the case that the voice of the performer alone suits the part; a great singer very seldom being even a passable actor as well. M. Jean de Reszke is one of the exceptions, and his combined gifts make him eminently suitable for the parts he usually has to play.

Unlike many famous vocalists, M. de Reszke devotes his leisure not to the artificial delights of receptions and the like, says "Spare Moments," but to healthy exercise, and takes a keen interest in field sports of all kinds.

Most of M. Jean de Reszke's many successes have been made in opera, produced under the direction of Sir Augustus Harris, and a warm friendship exists between the famous singer and the well-known impresario.



CHEVALIER'S NEW SONG.

In a "Westminster Budget" interview, Mr. Chevalier tells us that he is growing old and pessimistic. "Music-hall life is not a life of peace. It's all hurry-scurry. There is no play for you. It is just slap, dash, and drive—no time to consider effect. You must know your points before you present them, otherwise you're done. And that is one point in which the Thespian gains over the music-hall artiste. The former can—what shall I say?—try his notions before he plays; he is one of a crowd, and full-dress rehearsals help him to do this; but a music-hall man has to feel his feet at once—really, as he goes along he is obliged to sketch in, as the painters would say, his performance at sight."

He also tells us of a new song as yet new to London. It is called, he says, "'The Lag's Lament'—a looking-backwards song—both in music and in words. It is a refrain on the past

glories of the gibbet period, by a nineteenth century sneak, who fancies all his business has drifted into the hands of the 'bloomin' hamatoor.' The harmonies are in fifths and sevenths, and are founded on an old 'flash' tune by my invaluable and often *collaborateur*, Mr. Bond Andrews." Here is a verse:—

There ain't no glory in thievin' now,
The good old times is gorn;
It's swells ter day by the sweat o' their brow
Our docks and "jugs" adorn!
They busts a bank, then they does a guy—
They may 'ave pals in the 'ouse o' Lords;
But if they can't prove a halibi,
They're "bunce" for Madame Toosords.

CHORUS:

Shades of Dooval and bold Richard Turpin,
Their pluck's a sham, and their sperrit's poor;
I takes a back seat, and 'e walks in,
The bloomin' hamatoor!



RESOLUTION will sometimes relax, and diligence will sometimes be interrupted; but let no accidental surprise or deviation, whether short or long, dispose you to despondency.—*Dr. Johnson.*

IDLENESS AND MISERY.—Fools will ever lay their troubles at the door of fortune; and whilst you will hardly ever see an industrious person

unfortunate, as surely you will find idleness and misery walking hand in hand.

FAVOURITISM.—No favouritism should be shown in families. Herein lies the source of many of the quarrels, jealousies, and hatreds that mar family life. Of all the injustices practised on suffering childhood, favouritism is one of the gravest.

Our next number will contain a Portrait and Biography of Herr Moritz Rosenthal, and others, Result of June Competition, The Music of the Minuet composed for the Overture to the "Messiah" by Handel (which has not appeared in print for many years), and articles on "The Choice of Musical Instruments" (No. 2), "How to be Happy though Musical," "New Pianoforte Systems" (No. 2), &c., &c.



A MUSICAL MAGAZINE FOR EVERYBODY.

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WHAT is "good" music was pitifully inquired the other day! One individual placidly sinks back after the "Siegfried Idyll," exclaiming "Ah! *that* is good music!" Somebody else smiles rather contemptuously, and shrugs his shoulders. Then *materfamilias* tells her music master that she wants "Miss Ethel" to learn "really *good* pieces—not 'tuney' things you know" ("Miss Ethel" having been hitherto struggling with Mozart and Haydn's Sonatas and Beethoven's "Bagatelles") and expresses great satisfaction with her daughter's wrestlings and many falls over Bach's Inventions, subsequently got under weigh by the obsequious professor. One man says he would rather hear Bach often than Offenbach; another says no "good" music can fail to be at once appreciated. What, then, really *is* "good" music? The answer is, "One man's meat may be another man's poison," and that "good music" to any one individual will be such as appeals equally to his emotions and intellect, alike interesting and elevating him.

There is so much trashy music in use amongst the young, particularly in elementary schools, that every lover of the art acquainted with the facts, will be glad to hear that "My Lords" of the Education Department at Whitehall have issued a notice to the effect that in the future, music of "recognised composers" only will be accepted for performance by those claiming a grant of public money.

— * * * * *

HABIT.—A man is not bound with the chains of habit at once, but the Liliputian threads are slowly wound about and wound about, and because they are so slight they are disdained. The sober man

becomes a drunkard not all at once. He plays with the tiger's cub at first. It is small and playful, but its fascinations bind him as it grows, until at last the beast is his master.

MUSIC PUBLISHING.

[The following article is from the pen of Mr. G. Herbert Thring, B.A., secretary and solicitor to the Incorporated Society of Authors. Without endorsing as within the range of "practical politics" all that it contains, there is so much therein that is valuable and essential for musicians to know, that we have much pleasure in directing to it the closest attention of all composers. We cannot help thinking, however, that if composers would only offer the right stuff to the right publisher much dissatisfaction and loss on both sides would be avoided. Fancy sending a set of quadrilles to Novello! or an anthem to Francis & Day! yet such absurd things are frequently done.—Ed.]

The musical composer, like the dramatist, but unlike the author, has two rights in his work, the copyright and the performing right. He ought, therefore, if his work were properly managed, to have two sources of income, but this is not the case.

The musical composer, like the author in the past, seems to be absolutely ignorant of his rights, and is still in shackles, bound hand and foot. The perusal of many of the musical publishers' agreements in all their varieties clearly shows this. And the case is more disastrous, as the performing right and the copyright might be of great value, both being good properties, whereas for the dramatic writer the performing right is virtually his only property, and for the author of literary wares his copyright.

As a matter of fact, the musical composer recklessly assigns away both his rights to the publisher in absolute ignorance of their value. What does he get in return? For the performing right nothing, and even the publisher very seldom uses what might be a good property.

This abandonment of valuable property has been going on for so long that it has almost become a recognised custom. It is not, however, too late to change the procedure, but the difficulty is for the composer to bring about this alteration. If he endeavours to do so, he is met by alternative answers from the publisher:

- (1) A willingness to publish on certain terms, the composer retaining the performing right;
- (2) A refusal to publish without the assignment of this right.

Under case (1) the terms are generally so stringent that the composer cannot possibly accept them. If, however, he should make an agreement the question is how to utilise this right. An intending performer calls on the publisher and states

what he wants. He receives the answer at once that the performing right is held by Mr. ———, who will probably make a charge, whereas if he purchases from them some other composer's work they will let him have the right of performing for nothing.

It is obvious that, handicapped to this extent, it is impossible for the composer alone to make the alteration. There ought, therefore, to be a combination between composers and publishers. For the latter, although originally mere agents, have become through the stringency of their agreements and the carelessness of composers holders of valuable property. Such a combination would be easy, as the music publishers are few, and it would not be difficult to arrange so that the outside public would be forced to pay for other people's property which they now receive gratis. The publishers would at once feel the benefit, as they are the greatest holders of performing rights. The composers would, it is hoped, feel the benefit in the near future, when they have come to recognise the value of their own property.

The argument that the publishers—who do not care about wandering from their old and well-worn track—would at once bring forward is, of course, that the public would not pay for performing rights. This argument may, however, easily be repudiated, as is shown in the case of dramatic works. The English musical public is constantly on the increase, and is as eager for some new thing as the theatrical world.

These remarks on the performing rights of composers refer chiefly to the longer compositions, such as cantatas, oratorios, operas. They only refer in a minor degree to songs. For the difficulty in the way of enforcing a claim in the latter case is obvious, and the charge would be small. If, however, some simple method of collection could be devised, the right is still a valuable one.

The next question to be considered is what the composer receives for his copyright. In many cases the pleasure of seeing his work produced is considered sufficient reward. If it should chance that terms are proposed, he is offered four different kinds of agreements. These agreements may be termed:

- (1) The commission agreement.
- (2) The purchase outright.
- (3) The royalty agreement.
- (4) The half-profit agreement.

But they differ from the ordinary book publisher's agreements of these names in that the music publisher appropriates all the performing

rights and copyrights, and is otherwise more stringent in his terms, and in many cases threatens the composer with non-publication unless these rights are transferred.

(1) is perhaps the most unsatisfactory system for the composer, for, although the publisher undertakes to publish the work, he in reality does little more than produce it. He makes no attempt to place it before singers, does not advertise it, does not send it round with his travellers, (or, if he does, does so in a half-hearted way), but lets it lie in a neat brown paper parcel on one of the shelves of his warehouse. If the song is to have a success, it must come from the result of the composer's unaided efforts; but success does not attend this method of publishing except through some extraordinary chance. In addition, the composer pays for the cost of production, and this is generally put at £2 or £3 more than the real cost. The total result therefore is a considerable loss to the composer and a slight gain to the publisher. If, however, through the untiring energy of the composer, the song is placed before the public, the publisher reaps a fair commission, a commission for which he has not worked. In fact, it pays the publisher to let the song lie idle. He cannot lose, he may make a fair amount; and perhaps, if the composer subsequently becomes famous, a great amount.

(2) When a publisher purchases a work outright he generally does so with the idea of making it a success. He employs all the means in his power to bring it to notice. He sends out copies to singers; he advertises it in the papers; he gets up concerts for its performance; he pays singers to sing it, or parts of it; he sees that the concerts are well reported. The consequence is very often a great success, and the composer sees the publisher making hundreds of pounds where he has only made tens, and where he cannot hope to make any more. It must be remembered that the cost of production of a cantata or a song compared with its selling price is much less than the cost of a book, so this is much sooner covered by the sales, and the profits are consequently greater. There is only one advantage to the composer in this method of publication, and this is a deferred advantage in case he desires to place another song or other musical composition before the public.

(3) The royalty system is the only one in which under the present methods it appears that the author can reap any proportionate profit. The ordinary royalty is a variable quantity, varying sometimes, but not always, with the prices of the work if it chances that the price is mentioned in the agreement, an omission which frequently occurs. In any case the royalty is always smaller than with the author when the two costs of production are compared, and especially when in the

payment of these royalties seven copies count as six. In the booksellers' trade thirteen copies count as twelve, or twenty-five as twenty-four, but the iniquity of seven as six is only reached in the publication of music.

There are various other arrangements in which a royalty is paid: sometimes after the sale of a certain number of copies, sometimes after the cost of production has been covered. It is, however, impossible to exhaustively discuss the different forms of agreement or to show in what proportion the royalties should be raised in arrangements where the publisher is virtually protected from loss before the composer receives any remuneration. One point, however, it is necessary to mention before leaving royalty agreements, that is, on what form of production a royalty is paid. In the case of songs and small pieces of instrumental music it is paid on the vocal part with the piano score, or on the piano score; and this is fair, for this is the only form that has a sale. The sale and hire of band parts must be small, and would hardly cover the cost of production, possibly might never do so. In the case of cantatas, oratorios, glees, and part songs, it is paid on the vocal part with the piano score, but there is this difference between the two instances: in the latter the publisher produces the vocal parts—treble, alto, tenor, bass—separately, and sells them or hires them in this form to choral societies. As on the separate parts no royalty is paid, he, to a great extent, nullifies his own agreement with the composer, and certainly puts his interest as agent and that of the composer as principal at variance. The curious part of this transaction is that the publisher, in a half-profit agreement, credits and debits the accounts with the moneys expended and received on this item, but in a royalty agreement does not recognise the sale. The composer should always take care that the publisher's interest and his own are parallel.

(4) The objections to a half-profit agreement are most serious, yet can only be mentioned in this short paper and not discussed:

- (1) The complication of accounts.
- (2) The control of all expenditure, including advertisements, lying with the publisher.
- (3) The ignorance of the author of the cost of production.
- (4) The ignorance of the author of the methods and necessities of publication.

In short, it must be stated that this form of agreement which sounds so fair is in reality the worst for the composer.

Finally, it should be pointed out that there are certain elements in the cost of musical production that do not enter into the production of literary

wares. The actual paper, etc., is no doubt much cheaper compared with the selling price, but in the first instance the writer of the words has to be paid. His claim is generally settled by a sum paid down. In case (1) it is paid by the author; in cases (2) and (3) by the publisher; and sometimes in case (3), and always in case (4), it is brought into account before royalty or profit is paid. Then the music of songs and smaller pieces is sent out gratis broadcast. Fifty or sixty copies of a book may be sent out for review. Five or six hundred copies of songs are sent out to musical people, singers, etc. Lastly, the singer has to be paid to sing the song in public; for this he is paid by a sum down or by a royalty. All these items tend to reduce the profit in songs and pieces to which they specially apply.

On the other hand, it must be taken into con-

sideration that some of the musical publishers also run concerts, which are very lucrative investments for the special purpose of airing their own wares.

From the business point of view, however, to sum up the whole situation, musical composers are in a shocking position, and the sooner they band together either to run a new publisher or to refuse to publish except on equitable terms the better it will be for them. The old stories are still cropping up of terms settled at the publisher's dinner table, the unbusinesslike propensities of composers, and the absolute impossibility of getting them to sign agreements. Surely it would be an easy thing for the publisher, who is a man of business, to insist on businesslike arrangements. The only deduction that can be made is that it pays him better not to do so.

— * * * * *

RESULT OF PRIZE COMPETITION No. 15.

The task set was to discover the work of Rossini from which the printed phrase was taken, and to give other instances of its use in another part of the work.

A good many competitors found the phrase, but only two gave the exact number of instances of use in another part of the work. The two successful competitors' mottoes were "Non piu mesta" and "Pater," and following our usual custom when a dead heat occurs we award the prize to "Non piu mesta," whose real name and address is—

Mr. C. W. WAINWRIGHT, A.T.C.L.,
Glenpatrick,
Johnstone,
Renfrewshire.

To whom a Cheque for ONE GUINEA has been forwarded. We append Mr. Wainwright's answer.

1. "The phrase printed on the coupon is taken from Rossini's 'Stabat Mater.'"

2. It first appears for the bass voices of the chorus beginning at bar 32 of the introduction.



At the third bar of the quotation the tenor voices enter with the same phrase octave higher, and two bars later the treble voices follow it again octave higher.

3. The phrase occurs again in the final movement (No. 10), 'In Sempiterna Sæcula,' the counter subject of the fugue which is based upon it, with the final note altered to the distance of a third from the penultimate note. The *exact* intervals appear four times, viz.:

1. In the bass voices at bars 80-81
2. " " " " 99-100
3. " orchestra " 156-157
4. " " " 158-159

It will be noticed that in Nos. 3 and 4 the phrase occurs both in *treble and bass* at a distance of three octaves."

"Minimus May" omitted to give the appearance in *treble* at bars 156-159, or would have tied with the others for the first place.

— * * * * *

It is said that the slave trade originated in an act of humanity. The Bishop of Chiapa, in Peru, witnessing the cruelty of the Spaniards to the Indians, exerted all his eloquence to prevent it. He returned to Spain, and, pleading the cause of the Indians before the Emperor Charles V, sug-

gested that their places as labourers might be supplied by negroes from Africa. The Emperor made several regulations in favour of the Indians; but it was not until the slavery of the African negroes was substituted that the Indians of Peru were freed from the cruelty of the Spaniards.

MEYER LÜTZ AND HIS REMINISCENCES.

Herr Meyer Lütz, the well-known former conductor of the London Gaiety orchestra—a post from which he recently retired after twenty-five years' service—has been telling some interesting reminiscences to a representative of *Cassell's Saturday Journal*.

"I came to England," said Herr Lütz, "to attend the Birmingham Festival the first time 'Elijah' was produced; and, after staying there some time, went to London—that was in 1849.

Notwithstanding his five-and-twenty years' connection with the Gaiety, Herr Lütz has composed more sacred music than secular. He travelled for about twelve years with concert parties and opera companies—in 1864 with Mario and Grisi—and in this connection he has some amusing reminiscences.

"At that time the work was awful," he remarked. "Except at Liverpool and Manchester, it was most difficult to get any players for the band."

"And," laughingly remarked Herr Lütz, "I have found it a very difficult task to make an orchestra from six ophicleides, no clarinet, and no cornet.

"On one occasion, at Newcastle-under-Lyme, the theatre was so full that people were actually sitting in amongst the orchestra. One night, while I was playing, a man sitting close behind attracted my attention, and, holding up a stone jar, said:

"'Have some, governor?'

"'I can't just now,' I replied.

"'Oh, that's all rect, man; I'll hold the jar while thee has a drink,' he remarked; and without more ado he rose from his seat, and in full view of the artistes as well as the audience held the jar to my lips.

"Thinking it was beer, and that the best way out of the difficulty would be to drink, I opened my lips, and—Eugh! it was gin and water, strong enough to take one's breath away!

"As I spluttered and gasped the whole house roared with laughter; and, worse than all, the contents of the jar ran in a torrent down my white shirt-front until I was saturated.

"As regards my connection with the Gaiety, one of my biggest successes—thirty thousand copies have been sold—was the *pas de quatre* in 'Faust-up-to-Date.'

— * * * * *

PRIZE COMPETITION.—No 17.

We are pleased to offer our readers a prize of one guinea for the most correct answers to the questions on the coupon below.

In this case, competitors themselves will act as judges, *i.e.*, we shall simply add up the total number of votes given to each name on all the papers sent in, and the competitor whose coupon contains or most nearly contains the six names to which the greatest number of votes has been given will receive the guinea.

The following rules must be strictly adhered to:—

1. The coupon below must be filled in and received at our London office, 84 Newgate Street, E.C., not later than the 20th of July, the outside of the envelope marked "competition."

2. The competition is free to all who send in their replies on the attached coupon; any number of attempts may be sent in by the same individual if a separate coupon be used for each, but the names must vary on each coupon.

3. In the envelope must also be enclosed another sealed envelope bearing on the *outside* the motto chosen by the competitor (and which also appears on the coupon), and containing *inside* the name and address of the competitor, but *not* the coupon.

Should more than one absolutely correct answer paper be received, preference will be given to the one first opened.

The Editor's award must in all cases be considered final.

COUPON.

Please cut out neatly.

The most popular

i. Overture ?

ii. Symphony ?

iii. Bass Air (Oratorio) ?

iv. Tenor Air (, ,) ?

v. Ballad ?

vi. March ?

Motto _____

CORRESPONDENCE.

THE ELECTRIC ORGAN.

SIR,—Seeing this heading in the June "Minim," I hoped that at last I had encountered an intelligent and intelligible criticism of recent, or supposed recent, developments of this form of instrument, together with a just and eclectic assignment of credit to their original inventors, who have borne the burden and heat of the day; all under the hand of a competent London critic. I had also looked for an appraisal of the value of the inventions, and of the trustworthiness both of the mechanism by which they are effected and of the statements by which they are commended to public notice.

Instead of this I was disappointed to find a *réchauffé* of a menu served up in a provincial paper for the *gobe-mouche* gourmands who revel in the highly-flavoured condiment of Worcester. Very good sauce, no doubt, but requiring, surely, a carnivorous basis of some sort, even if it be only the stratum of shoeleather with which the Indian is said to be able to compound a satisfactory curry.

To test one statement as a sample. The organist, it is said, "can transpose into any key, electrically, by merely moving a switch." There is no expert, even of the humblest pretensions, who does not know that this statement is an absolute

impossibility. It is possible to effect electric transposition by having a switch to every key, say, nearly 500 switches for the organ at Worcester; but these switches do not become one by fastening them to a frame and moving them simultaneously. The statement that transposition can be effected "by merely moving a switch" is not only contrary to fact, but the enormous number of additional contacts for this questionable contrivance renders the game unworthy of the candle.

It is noteworthy that the "inventor" publicly objected to the invention of a rival, in which a few additional contacts (some two dozen in a 30-stop organ) were used to "nearly double the resources of the organ" (Dr. Steggall). But there is, it would appear, no objection to the use of 500 contacts for a fad of no practical value for competent organists!

THOMAS CASSON.

71 Callcott Road,
Brondesbury, N.W.

10th June, 1895.

[Mr. Casson appears to have overlooked our editorial comment on the "Electric Organ" prefixed to the extract from the Worcester Journal.—ED.]

— * * * * *

THE TRUE REALM OF WOMEN.—Of the realm of home, woman is the queen; home takes its cue and its hue from her. If she is in the best sense womanly—if she is true and tender, loving and heroic, patient and self-devoted, she consciously or unconsciously organises and puts into operation a set of influences that do more to mould the destiny of the nation than any man, uncrowned by power or eloquence, can possibly do.

FAILURE.—Most of us can never realise our own limitations and imperfections except through failure; and it may therefore be safe to say that unvarying success in every undertaking cannot develop the best possibilities of any man. Neither can failure itself do this. It is only as it is met in the right spirit, with patience to endure, and resolution not to succumb; with an intelligent search for its causes, and a persistent effort to overcome them; with a willingness to admit shortcomings, and courage to try again; with contentedness to render small services where great ones are impossible, that the real benefits of failure can

be secured. Thus received, our failures may be the surest stepping-stones to the truest success; and our memories may cherish them as the points which mark our steady inward progress.

THE EDUCATED MAN.—That man has had a liberal education who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable; whose intellect is a clear, cold, logic-engine, with all its parts of equal strength, and in smooth, working order, ready, like a steam-engine, to be turned to any kind of work, and spin the gossamers, as well as forge the anchors, of the brain; whose mind is stored with knowledge of the great and fundamental truth of Nature, and of the laws of her operations; who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of Nature or of Art, to hate all vileness, and to respect others as himself.—Huxley.

A CHAT WITH MISS FANNY DAVIES.

Miss Fanny Davies has long since fulfilled the mystical aspirations of her earthly youth, and has learnt all that is admirable in technique and delivery; hence we find in this unsophisticated young artist a result so wonderfully praiseworthy that it awakens the respect of all who hear her.

On the day of our chat, she sat facing me in the big arm-chair, her little slender hands clasped nervously, almost afraid, indeed, to speak about herself, lest there should enter into her narrative the least suspicion of self-praise.

At every available opportunity she would deftly turn the conversation to the praise of her fellow-artistes, and it was with difficulty that I brought her back—reluctantly, I must admit—to the subject of my visit.

"I was born on the island of Guernsey," she said, "but lived for many years of my youth at Birmingham with my dear aunt, Miss Woodhill, who is one of the kindest and best friends I ever

had. At the age of five I took lessons from a local teacher in that town, and learnt to play several little duets which I picked up by ear.

"I was about seven when I was taken to a bazaar held at the Birmingham Town Hall, where, to please a friend of my mother, I played, so to speak, for the first time in public. How I already loved music then, to be sure!

"I am told that when scarcely able to toddle I tried to pick out Haydn's 'Surprise' on the piano. I was in terrible despair on that occasion while deciphering it in C. I got safely through the first notes until I came to look for F sharp. My ear told me that F natural caused a horrible discord, and I was so put out by the mistake I repeatedly made that I actually commenced *screaming*.

"My aunt rushed in to see what was the matter, and seeing my distress, caused by the wrong harmony, she placed my finger on the F sharp, whereupon I was once more wreathed in smiles."—*From Cassell's Family Magazine.*



FROM THE EDITOR'S NOTE-BOOK.

I have received a note from Miss E. A. Chamberlayne, who strongly objects to a statement made in our May issue that Mdlle. Chaminade is the only lady composer who can claim the special honour of being spoken of universally by the surname alone. Miss Chamberlayne says that in her own case her name often appears in programmes with initials only prefixed to her surname; and sometimes the public is merely made aware that the composer's name is "Chamberlayne" without initials, much less the appellation "Miss." Miss Chamberlayne, however, confesses that when a composition of hers was performed at Osborne she specially asked the conductor to kindly put "Miss" before her name, "hoping that her Majesty might see that and take a little interest in an indigenous young composer, who has several things to say not yet said by other people." Is not this rather giving one's self away? Miss Chamberlayne appears to have misunderstood our paragraph. We were not referring to the way composer's names appear in concert programmes, but to the manner in which they were mentioned in the ordinary social conversation of the musical world. I do not think that the young lady in question can yet claim the distinction, if such it be, of being universally *spoken of as* "Chamberlayne!" nor does she perhaps desire it.

Most of the musical critics are now engaged

principally in criticising each other—a delightful occupation at all times, though not usually productive of much benefit to the community. One kindly writer has been severely "slating" another because he expresses his opinions tersely and concisely "merely" by adjectives, which our mentor number one thinks feeble and weak in the extreme. For my own part, I always thought that adjectives were invented to define the condition of a noun; how can you describe a performance without them? Of course, instead of saying that Binks's serenade was "charming," you could say it "seemed to transport me to the hayfields, with the busy bee's note humming in my ear, and a nice luncheon-basket looming in the distance," which is perhaps more amusing reading, though hardly doing more justice to the immortal Binks, or what is more to the point, hardly affording the public more information, than the simple adjective of critic number two. How critics would get on without adjectives and personal pronouns I cannot conceive. Suicide must result! Between, however, the arm-chair style of scrutator who criticises a thing he has never perhaps heard on the one hand, and one of the opposing school who records unblushingly his opinions on what he knows nothing about on the other, there may be a wide gulf fixed, but their value to the public is equally *nil* as I fancy is beginning pretty generally to be found out.

The greatest lion of the London musical season is undoubtedly the new pianist, Herr Moritz Rosenthal. Many good judges say no finer player has been heard since Liszt; for my own part I cannot conceive how that he can possibly ever have had his superior. But I never heard Liszt in the zenith of his powers; I came into the world too recently for that.

The Strauss Orchestra, now appearing at the Imperial Institute for the first time in England these ten years, is as delightful as ever. Apart from the delicious *timbre* and intonation of the instruments themselves, there is a *verve*, *abandon*, and "go" about their performances quite too seldom to be met with. English bands could of course play the *notes* of the various selections as correctly as the Viennese; but only too sadly is it apparent to cosmopolitan musicians that English

apathy can never produce the same results as Viennese vivacity.

Organists and organ students are familiar enough with the details of a certain historic "Battle of the Organs;" it seems likely to be reproduced in paper warfare in the present day. A letter on one side is inserted in this month's issue. It is worthy of note that while the first Battle of Organs was waged over the question of tone or sound, the present controversies rage round mechanical details concerning the convenience of the player. Considering the magnificent performers we have, who extract most excellent music out of indifferently constructed (?) instruments, is it not about time that the public ear was considered, the howlers and screechers banished, and good *toned* instruments substituted? Music is one thing, mechanics another.

— ★ ★ ★ ★ ★ —

CHANGE is not always reform, any more than noise is music.

DEFINING AN ANTHEM.—A sailor who had been to a church service, where he heard some fine music, was afterwards descanting upon an anthem which had given him great pleasure. A listening shipmate finally asked—"I say, Bill, what's a hanthem?" "What!" exclaimed Bill. "Do you mean to say you don't know what a hanthem is?"

"Not me." "Well, then, I'll tell yer. If I was to tell yer—'Ere, Bill, give me that 'andspike,' that wouldn't be a hanthem. But if I was to say—'Bill, Bill, Bill, give, give, give, give me, give me that, Bill, give me, give me that 'and, give me that 'andspike, spike, Bill, give me that, that, 'and, 'andspike, 'and, 'andspike, spike, spike, spike. Ahmen, ahmen. Bill, give me that 'andspike, spike. Ahmen!' why, that would be a hanthem."—
Thomas Andrews.

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